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"Conductor's Techniques for Music"

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NKB

Conductor's Techniques for Music

(as leader)

Contents

1. Job of conductor.....P. 2
 2. Analysis for music.....P. 4
 3. Expression for music.....P. 6
 - * cf (Application of Phenomenology to Music)P. 12
 4. Techniques for conducting.....P. 14
-

1. Job of conductor

The conductor that I describe about here has a slightly different meaning than that people usually think about.

Because conductor is trainer and leader. Not only that, 80% of the original job of conductor is to practice.

It is said that the skill of the conductor depends on how to practice.

In general, we see the figure only on the stage, so the gestures are noticed. However, that is just one part of the conducting techniques for real meaning.

Learning how to practice needs to study music and get much experience for a long time.

Now here I can explain only the knowledge that we have to know at least and the baton technique.

We have to keep studying music.

The conductors that come to your mind are probably Herbert von Karajan, Leonard Bernstein, etc.

However, even if you try to conduct as them by imitating, it is the same

as someone who has never touched the piano and suddenly tries to play Tchaikovsky's piano concerto.

Conducting requires as much experience and practice as playing an instrument or singing.

How many experiences the people in front of you have, compare to your own experience of conducting?

Well, let us study conducting.

What is the job as a conductor?

Think about when we practice an instrument ourselves.

First, think about what kind of sound we want to make and how to make it, and then make the sound.

Then, listen to the sound produced and think whether it was a good sound or not.

If it wasn't good, we think about how to put it out, or what kind of practice we should do to get it out well.

We can replace this process. The instruments are replaced by ensemble or choir, and the head by conductor.

So, there is very important thing. It is not to think that being the head is like a commander who only gives orders. It is important to think of ourselves as when we are practicing.

This recognition is the same for even professional great conductors.

And the music that comes out shows the ability of the conductor who stands in front, even if not to say it has nothing to do with the ability of the performance group.

It is exactly the same for the One-time Conductor and for Karajan. Everything is just our ability of music.

Once, a famous conductor said, "There are no good or bad orchestras in the world, there are only good or bad conductors." It is exactly so.

I touch on the basics techniques of conducting later, it is also true that there are excellent conductors who do not have knowledge like that.

The important thing is the ability of our music.

Suppose a player in front of us makes so terrible sound. It is also our sound, our ability.

It's true.

2. Analysis for music

Score is the blueprint for making music. We start with reading what is written there.

There are two points of view to analyze music, depending on the purpose.

One is the composer's view (The purpose is to know the structure of the music). The other is the player's view.

From now on, I explain the latter view.

Generally speaking, the music analysis is the former. In other words, it means investigating the form of the music, considering the key and examining the development of the chords and exploring where and how the composer's intentions are expressed.

However, when we try to play the music from now on, we need to analyze it from a slightly different direction.

The most different point is that it is an approach that the player evokes empathy to the music.

If I say it a little rough, we are enough if it is felt like we wrote it ourselves even if we don't know the form or chord structure, etc. However, it means that we have the same knowledge and sensitivity as the composer.

Now let us take a closer look at it step by step concretely.

1. Consider what kind of music it is. (classification)

A. Dance music

Music with steps such as waltz, polka, etc. Marche is also included.

B. Song music

In broad terms, it includes all kinds of music. However, consider the music that consists of melody and its accompaniment here.

C. Music with abstract meaning

Music that expresses the atmosphere and feelings of that time.

All music can be classified as one of these. Of course, there are cases where each piece of music appears one after another in one work, or progresses at the same time.

2. Consider the melody.

Any part, always, can be thought of as making a melody when there is sound.

A. Consider a melodic unit.

A melody usually consists of two or more tones. Occasionally, it is just one shot like the beginning of Egmont Overture. But it is an exception.

B. Consider the meaning and character of the melody.

For example, this part is a fanfare, a song part, a part of a previous melody or a variation of it, etc.

C. Consider phrasing.

The phrasing is more detailed than the unit in **A. Consider a melodic unit**. As much as possible, consider the part that corresponds to a clause (word + particle) in sentences.

It's easy to make mistakes when bar lines and beats confuse us, and when notes are connected by flags and it's hard to understand. Also, there are cases that bass melodies, etc. have rest between them.

This work greatly affects the pitch and rhythm, which is explained later, so it is necessary to understand it well.

3. Understand the story. (Relation between melodies)

My teacher, Maestro Kazuo Yamada, once said, "Music is Rakugo." Rakugo is a traditional Japanese comic storytelling. The storyteller is called Rakugoka and plays as various characters alone. So, he wanted to teach that music also plays as various characters.

And a phrase "question and answer" is often said when we learn music. Also, for example, the sonata form can be explained with a single Japanese word kishotenketsu (introduction, development, turn and conclusion).

In this way, music develops a story while several characters (melodies) influence each other.

Once, try to image a story by applying specific characters to each melody. Of course, some symphonies develop logic abstractly, but most of them can be imaged a fairly concrete story.

The above is the music analysis necessary for play. Of course, harmonic development and musical form analysis are also useful. However, it is necessary to understand not only to analyze but also to gain empathy. Besides, the work up to this point should be considered not only on the desk, but also with sounds. And it is not only conductor's job, but all members should think.

3. Expression for music

A famous popular song composer said, "We composers create dots, and it is singers who create lines that connect the dots" while he was giving instruction for singing.

It is a famous quote.

In other words, the music is not expressed by simply translating the notes on the score into sounds.

However, you may think that if you can't convert it into sound correctly first, you won't be able to reach the level of expression. This "correctly" is the problem.

You may have heard the phrase "Haste makes waste". When speaking a foreign language, it is much easier to talk and easier for the other person to understand when we have a solid understanding of the content and meaning of what we are trying to say rather than when we do not understand the meaning.

Knowledge

Here, I would like to point out some things that we tend to make mistakes when we try to play correctly.

1. Accurate pitch

The pitch is always determined relatively. Never that the equal temperament of the organ or the piano are accurate. We have to look for sounds that resonate beautifully with our own ears.

2. Beautiful chords (tone color, balance, pitch)

Of course, also the problem of pitch is included, but it is important to know that there are some notes that do not harmonize in addition to the view point of **1. Accurate pitch**. They are called nonharmonic tones. However, in contemporary works, there are some special chords, such as the 9th and the 13th, that need to sound beautiful.

Think about to which a note we are making now belongs. As I mentioned above, always listen to the lowest tone (tonic), which is the reference note for the pitch, and derive our own sound pitch from that. Chords do not exist in a moment, but also they dominate for a while, sometimes for several bars.

3. Clear sound (tone shape)

The most natural sounds start at a moment and resonance remain as percussion instruments or the piano.

However, as I mentioned in **2-2-C. Consider phrasing**, sound of melody does not exist alone. Since it is always made up of two or more, it must have one sound shape with multiple notes, such as the intonation of words.

And most of the pieces we play are Western works, so intonation with

an accent on the first syllable is rare. Although there are words with such an accent, those have an article. (Latin, Czech, Russian, Japanese, etc. do not have articles.)

4. Precise rhythm (tempo)

Rhythm and tempo, these two problems can never be considered separately.

Both are movement of sound and expression of flow.

If we try to play at the accurate tempo, the rhythm becomes like it's stamped, and if we try to make a good rhythm, the tempo changes. We all have this experience, and that is the problem.

The first problem is the tempo.

Don't you confuse tempo and beat?

Tempo is the flow of music. The meter or beat are simply scale on the score. As I wrote above, the score is a blueprint. It can also be thought of as a graph. This is a graph with the pitch on the vertical axis and the time on the horizontal axis. The scale on the horizontal axis is the beat and meter.

Let us look around. The ruler is the only thing that has a scale. There is no need to show the scale to the music. The scale is a guide to read accurately what is written when we look at the score for the first time.

Tempo setting is decided on the tempo that allows the impressive melody that comes out at the beginning of the work to flow smoothly. It also needs to be at the tempo that can be played well by parts with the smallest note.

Think of rhythm as a melody, or we can call it intonation.

Music is like language. It has phrases and words.

5. Volume (Dynamic)

p, *f*, etc. have different meanings depending on where they are written.

- Meaning of the atmosphere of the music around
- Instructing of the balance between melodies
- Instructing of the beginning and also the peak of a phrase

In addition, there is always an intonation, even if *cresc.* or *dim.* is not written. When these are written on purpose, it is a case to emphasize specially or the opposite expression is desired expressly. *>* and *sf.* are also used to supplement it.

However, remember not to think that *cresc.* and *dim.* make expression. It has a different meaning.

6. Various signs

We have to think about the composer's intention depending on the place and the era in which those were written. Be aware of the original meaning well.

For example, fermata is a sign of a bus stop in Italy. It means "stop". It never means "hold moderately".

Be aware that some of the published scores have been added by the editor (especially W. A. MOZART's scores) or transcribed by mistake. Recently, some scores called "Urtext" have been published. Those try to reproduce the composer's descriptions accurately. However, there are also questionable additions by the editor.

Daily practice

Considering the points above, we can see what we must be careful and brush up on a daily basis.

***Cultivate sense of pitch**

The beautiful sound is the standard, to the last. Think how much Equal temperament has changed from that standard.

***Cultivate sense of tempo**

Needless to say, gain the sense to keep the in tempo.

Because the sense is more unstable than that of pitch, and it is easy to be affected by emotions.

***Obtain correct knowledge of compositional rules**

This is knowledge, but the others are feeling issues.

Therefore, by paying attention to these points daily, the sound becomes the personality of the group.

Now, let us talk about expressions.

You already understand that it is based on the accurate playing mentioned above.

Playing like a machine is one of good practices to brush up our techniques.

Expression in music is to express movement (tempo, rhythm, intonation).

There are various nuances such as how to move, momentum, speed, direction, etc.

Even if we sustain a sound for the same one second, there are cases to move fast, move slowly, move heavily, move lightly, or even stop. One second is not always one beat. Half beat, 2 beats, 3 beats, 4 beats and so on.

Unfortunately, there are no specific instructions in the score. Tempo indications also specify only a rough idea of the work's overall meaning.

In addition, the individually attached signs, *sf*, \bullet , $-$, $>$, etc. also require different nuances depending on the situation.

It is necessary to read from the score.

When you are asked to make lighter, don't you just sound short?

When you are asked to make heavier, don't you just slow down the tempo?

When you are asked to extend longer, don't you just make the time of the sound longer?

When you are asked to sing more, don't you just add $<>$ nor move the tempo?

And so on, every problem is the expression of the sound movement.

Ballet expresses music in motion. I would like you to refer that motion.

It is especially useful for conductors.

Now suppose we express pleasant music.

It is said that when we are happy, we express the joy by jump. Then, the sound should also have an expression as jumping up. The height and number of jumps depend on the degree of pleasure.

Now suppose we express sad music next.

Contrary to happy times, our hearts are heavy, so the music can't jump.

However, at sad time, there is also an expression of hitting something with a fist. In Italian it corresponds to the word martellato (as if hammering).

In other words, all musical expressions are nothing but expressions of each sound.

It's not something that can be expressed in a mood or going with the flow at all. It means abandoning the technique of expression.

Another point is that there are roles such as contrasts and backgrounds that promote the main character in drama. Or rather, the background and other people already exist, and the main character has to express oneself with a clearer expression against them.

It should not be a plot or background that matches the main character. It is the main character in the drama to the last, and it is an existence that is kept alive by others.

Meter

Now, let us touch on the issue of meters.

6/8 meter is always the problem for us. Can you explain exactly the difference between 6/8 and 2/4 meters?

We skip twice in 6/8 meter and just take two steps in 2/4 meter. In other words, even with the same quarter note, the movement is completely different.

Quarter note in 6/8 as compound meter has a lightly popping expression. On the other hand, that in 2/4 as simple meter has a little firmer, or a brisk footwork expression.

When the horse is trotting, it is also in 6/8 meter. It is understandable that Western culture has a tradition of equestrian folklore and then there is a lot of music in 6/8 meter. However, if we think well, it is rare to have not skipping rhythm, and it can be said that there are almost no cases as such in nature.

Of course, we can think of music in triple meter in the same way. There is no reason why the waltz is difficult for us.

One more thing. Mixed meter (irregular meter) is troublesome, but we can think of it as a mixture of the two types mentioned above.

***Meters classification**

	Simple meter	Compound meter	Mixed meter
2 (4) meter system	2, 4	6, 12	5 (2+3, 3+2)
3 meter system	3	9	7 (2+2+3, 2+3+2, 3+2+2) 8 (2+3+3, 3+2+3, 3+3+2)

Now play the story with the movement of sound.

***cf Application of phenomenology to music**

These figures are visual representations of natural sound connections.

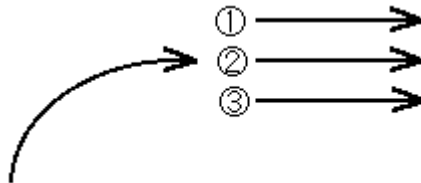


Figure 1

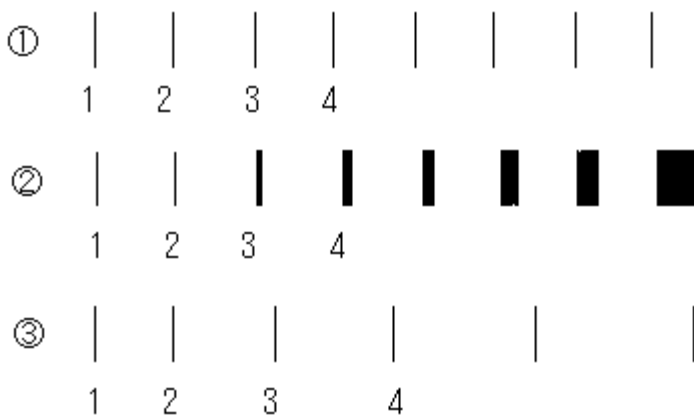


Figure 2

Explanation

Take a look at Figure 1.

A tone that starts from some note goes to the next tone.

The next tone inherits from the previous tone and moves on to the next tone.

However, the starting point of the tone is not determined in advance, but only by the direction of the previous tone.

For example, let us talk about pitch.

Suppose that the pitch of ① is the tuned sound.

Naturally, in this case, we think it's correct to start from ①. However, those who are listening think that it should start from ②. So, no matter how correctly the tone is produced, it doesn't make them feel correct.

This applies to everything such as tone color, tempo (flow), dynamics, rhythm, etc.

In other words, if we don't make tone while predicting the next tone based on the current tone, we can't say that the tone is correct.

Figure 2 shows a problem of tempo sense.

For ① and ③, the timing of the next tone after the first tone is the standard, and the change in the timing of the second to third tones determines the timing of the fourth tone.

Regarding ②, the explanation is that if the pronunciation of the third tone becomes ambiguous, the later tones have to naturally become more and more ambiguous. Especially in an ensemble, it is noticeable depending on the difference of sensibility and reaction of each player.

We realize how important sharp pronunciation is.

The above is the explanation of the application of phenomenology to music as Music Phenomenology.

4. Techniques for conducting

As I mentioned in **1. Job of conductor**, conducting study is the same as learning an instrument.

However, it's difficult to realize for the sounds made by ourselves. So, our improving is hard, because we do not notice our mistakes.

Let us firmly recognize that all the sounds that come out are caused by ourselves.

I have explained many things so far. All of them are that I want players, conductors and people involved in music to understand. It's a tragedy for everyone, especially if conductor doesn't understand correctly. I would like you to study music well.

Now, let me explain the basic techniques for conducting.

1. Hand movements

You already know well what the conductor's hand movements express up to now. To show the movement of the sound itself with our hands is everything.

Never think that conducting is to taking the tempo (counting). Otherwise, no matter how much technique we obtain, it ends up looking similar but different.

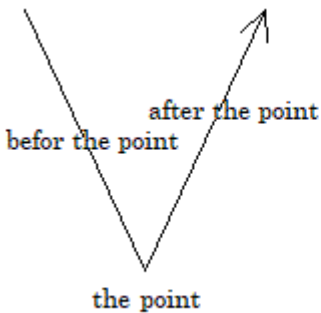


Figure 3-1

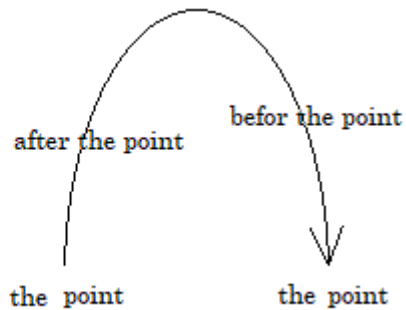


Figure 3-2

2. Beat

It's a basic beat. It starts from a certain point to express the movement of an object. (Figure 3-2) That point is <the point> from which the sound comes out, and <the point> also has various expressions.

The trajectory that leads to <the point> is called <before the point>, and the part that expresses the movement of the sound itself is called <after the point>. (Figure 3-1 3-2)

Here are the expressions of the two extremes <the points> Figure 4 (A, B). Another <the point> (C) is a technical <the point> that teaches the next Einsatz (pre-beat) without affecting facial expressions.

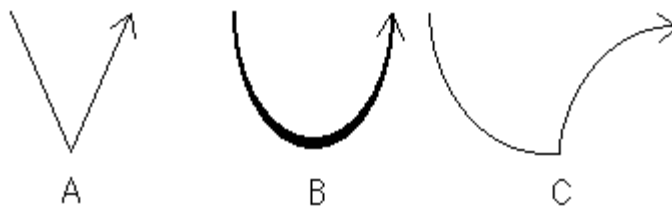


Figure 4

**Detailed explanation
for
<the point> < before the point > <after the point >**

<the point>

The sound comes out here. However, this is only when the beat starts.

It's an exactly psychological phenomenon, everyone makes sounds here.

When we swing down the baton strongly and swing it up like hitting an object, if the tip of the baton bends and the bounce late, everyone reacts to <the point> made by the tip of the baton. It's a wonder.

All sounds are pronounced clearly. No matter how soft it sounds, it comes out clearly. There are no ambiguous pronunciations.

If <the point> becomes ambiguous, the player's reaction is divided and the clearness is lost as a result.

In the case of a large organization, if <the point> is clarified, there is a physical time difference at both ends, and it even causes a gap. A moderate clearness is needed.

<before the point> <after the point>

The part leading up to <the point> is called <before the point>, and the actual part of the sound is called <after the point>.

First of all, <after the point> expresses the sound itself.
<after the point> expresses how the pronounced sound at <the point> is sustained and how it ends. The sense of speed here determines the tempo.

<before the point> is an extension of this <after the point>. In other words, it is shown whether it leads to the next or ends depending on how <after the point> is sustained. And it gives us a premonition <the point> of the next sound.

When leading to the next, just follow with the flow of <after the point>.

When we end and start again from the next <the point>, we need a little moment, that is, the action of preparation for the next <the point>.

The momentary stillness and the motion toward <the point> is the technique of <before the point>. It's not something special, but for strings, it's the interval between putting the bow on the string and then playing it. And for wind instruments, it's the interval for preparing tonguing.

At this moment, it is possible to pose both at the peak of the figure or just before <the point>.

We would like to move from this stillness to <the point> quickly. If our thoughts are strong here, it becomes an instruction to "strongly".

It's a very technical action, so if we use it a lot, performance becomes sharp. However, it gives the impression of a skeleton with no content like a framework.

It is lacking in the conductor's self-awareness to conclude that it is the conductor's job to do that way and it is the player's job to fill in the interval afterward.

The conductor plays in the first person. Everything has to be conducted.

In order to understand these parts, the V shape of A in Figure 4 is easy.

Though, these three places exist even if the baton is swung in a straight line horizontally.

When we actually swing the baton, we can see that <the point> is made when it passes through the center line of the body. The player always makes a sound there.

Not only drawing the shape, it is the same to concentrate on <the point> for the conductor just like the players. On the other hand, if we concentrate too much on <the point>, the result falls into a framework.

As a conductor, it's good to be conscious of the same sound expression as the player from <the point> to <after the point>, and just add the movement of <before the point> that is inevitably born for that.

Check out the videos of various conductors.

We can see a lot of <after the point> by good conductors.

On the other hand, only <before the point> stands out for not good conductors. If we think we have to give instructions, our attention is concentrated to <before the point>. This is due to a mistake made by beginners, etc. This reason is because they think that conducting is to give instructions. This comes from the entirely general public's misunderstanding about conducting.

Conductors need a first-person awareness of playing together or playing themselves.

Start by swinging the baton as if we were playing an instrument or singing.

I said that conducting expresses the movement of things.

When we swing the baton for conducting, we move to draw a letter V. And unexpectedly, it tends to be thought that the sound comes out when drawing a letter V starts.

The place where the sound comes out is the lowest. Therefore, in reality, the beat must be like the movement of drawing an upside-down U, as shown in Figure 3-2.

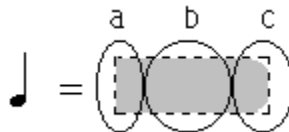
We can understand it right away in terms of thinking, but surprisingly our hands don't move like that.

There is one more thing to keep in mind. I've been talking about hand expressions, but actually, we use a baton. The tip of the baton is important. It's really mysterious, the players react to the movement of the tip.

I would like you to practice hard.

It's an absolute extreme theory. If you can do this and understand music, you can conduct splendidly.

Here, let us check the shape of one tone with a figure.



a: pronunciation (how the tone rises)

b: how to sustain

c: how to end (the relationship with the next tone)

Figure 5

The part a: pronunciation (how the tone rises) in Fig. 5 is the expression of <the point>.

And the part b: how to sustain is <after the point>, and this part is the most important part to express the tone.

Lightness or heaviness, softness or hardness, sense of tempo, everything must be expressed here.

The last part c: how to end (the relationship with the next tone) is the <before the point> actually.

In other words, when it is connected to the next, it goes to the next <the point> smoothly, and when it is cut, *Einsatz* is needed again.

Much explanations has been given for a:, but not so much about the more important b: and c:. This is because it is difficult to explain with such words or figures.

I explain it in detail by shapes.

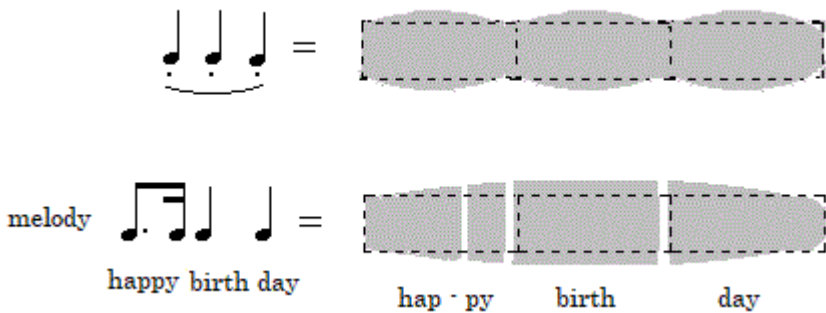
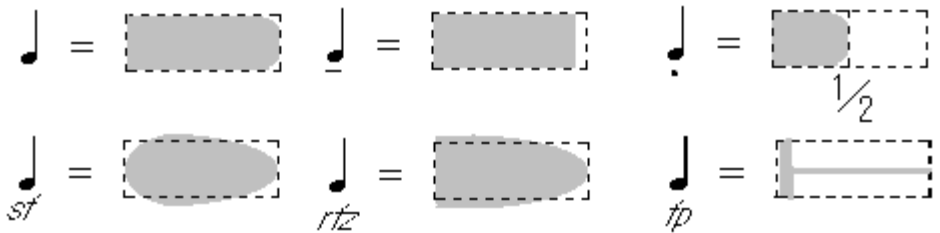


Figure 6

Figure 6 shows the representation of tone by shapes. The above are tone shapes with various symbols. The bottom are shapes of each tone when one phrase is played.

3. Figure

We usually think conducting method is shown with figure drawing. However, the figure is different depending on the case. It cannot be said that it must be drawn in this way.

Let me show just <the point> simply and clearly.

<the point> of each meter is on as follows and the pattern is repeated:

[center, right, center, right] for double meter

[left, center, right, left, center, right] for triple meter

[center, left, center, right, center, left, center, right] for quadruple meter

It is enough to keep these. Figure 7

All other meter can be done with these patterns.

For your reference, the figures of 5 and 6 meter can be drawn in double meter. 7, 8 and 9 meter can be drawn in triple meter. 12 meter can be drawn in quadruple meter.

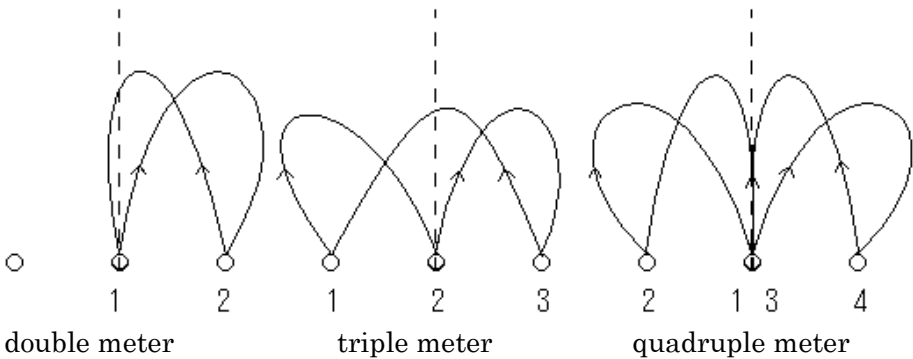


Figure 7

* The beat always jumps up from <the point> of a beat at the same time as the tone, and goes forward to the next <the point>.

* However, the trajectory drawn here is free. It is enough to just keep the position of <the point>.

* Only the center <the point> must be always in the middle. The left and the right are free as long as they are not opposite.



Figure 8

* For compound meter (such as 6/8 meter), it is better to really swing as shown in Figure 8. However, the start must be at the bottom, and the highest point must be the 3rd and 6th beats.

Figure

This figure has musical meaning.

Let us take the quadruple meter figure as an example. The figure is on the right side of Figure 7 as [center, left, center, right, center, left, center, right].

It may look different from the figure of conducting in our textbooks, etc. However, it's basically the same. It is just simplified here. It makes sense when we see the reason why.

To <the point> of the first beat, drop down to the bottom <the point> 1 in the middle as it falls from the top. From the bottom, draw a circle once to the right and head to <the point> 2 on the left.

From <the point> 2, draw a circle to the left and then head to <the point> 3 in the middle.

From <the point> 3, draw a large circle to the right and go to <the point> 4 on the right.

From <the point> 4, swing over and connect to the top of the beginning.

At this case, keep <the point> 1 in the middle.

On <the point> 2, the body contracts (if the both arms are moved symmetrically).

When going from <the point> 2 to <the point> 4 through <the point> 3, the contraction is resolved and the body is stretched.

And from <the point> 4, it returns to the center again and settles down.

This is the same as the expression of each tone of the quadruple meter.

However, in contemporary works, there are cases when another expression of melody separately from this movement is necessary. Therefore, it is necessary to learn how to draw a figure that makes the trajectory of each beat the same distance by making center <the point> of the 3rd beat as much as possible.

For triple meter, the pattern is [left, center, right, left, center, right]. Then, it becomes the same movement just like hitting the wall in tennis. That is, we hit a ball on the 3rd beat, the ball hits the wall on the 1st beat and bounces to the ground on the 2nd beat.

This makes a sense of swing rhythm similar to that of compound meter.

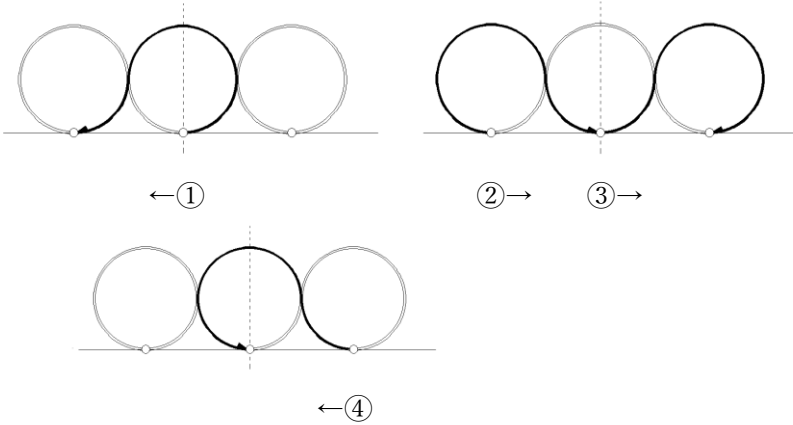
For the double meter, the pattern is [center, right, center, right], and it also repeats getting out and coming in.

These supplement the explanation of meter by so-called dynamics. Some modern works ignore this relationship, so it is necessary to distinguish them.

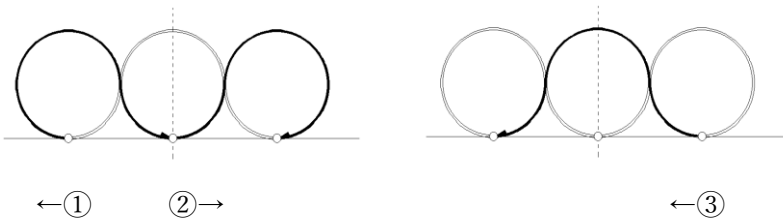
However, these relationships are natural and emotional. So, we can't ignore them. We can play good music by drawing figures we

How to draw basic shapes

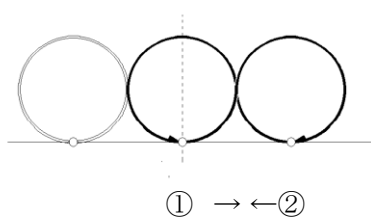
4 meter



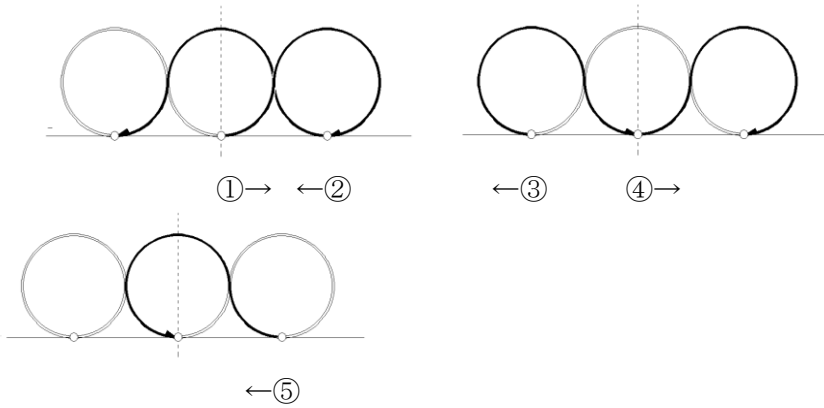
3 meter



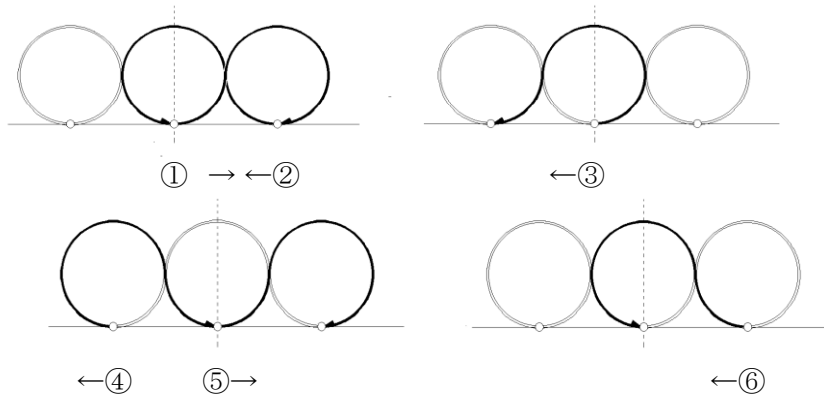
2 meter



5 meter



6 meter



4. How to begin the music

There are three places where the conducting is completely stopped in music: the beginning, the ending and on the fermata (Italian word means "stop", therefore fermata is sometimes written at the end of a piece).

At all other times, the baton should not be completely stopped basically.

And at just before the beginning, there is always a part that corresponds to like "three, four," or "ready, set, ". At the moment of "three," or "ready," there is a complete pose. Then, at the moment of "four," or "set," it starts to move.

We can think of it as if there are notes that are not written in the score.

When beginning from the 1st beat in 4 meter, pose at the 3rd beat and then move at the 4th beat towards <the point> of the 1st beat. However, the 3rd beat that is posing is on <the point> of the 4th beat. It is usually placed as the same as <the point> of the 1st beat.

Next, when beginning from the 4th beat in 4 meter, pose at <the point> of the 3rd beat and then move toward <the point> of the 4th beat with "two, three,".

And when beginning from the 3rd beat in 4 meter, pose at <the point> of the 2nd beat and then move toward <the point> of the 3rd beat with "one, two,".

When beginning from the 2nd beat in 4 meter, it also starts with "four, one, ". However, if the posing position is logical, it is on <the point> of the 1st beat, and it is difficult to understand, because it is the same as when beginning from the 1st beat.

Therefore, exceptionally, pose at the highest position where it jumped up, swing down with "one," draw circle and then move toward <the point> of the 2nd beat.

By doing so, it is possible to show the 2nd beat with rest of the 1st beat for everyone.

A typical example of this how to begin is the opening of Beethoven's Symphony No. 5, "Fate motif".

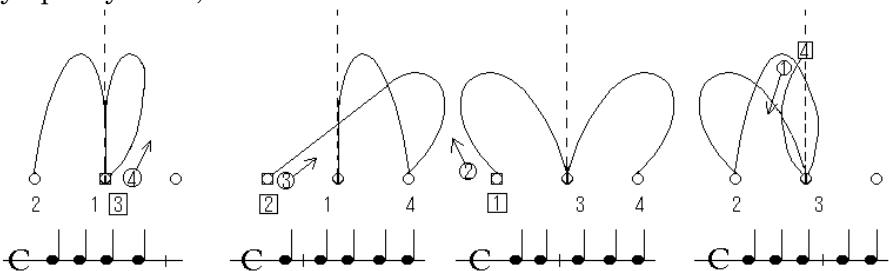


Figure 9 How to begin

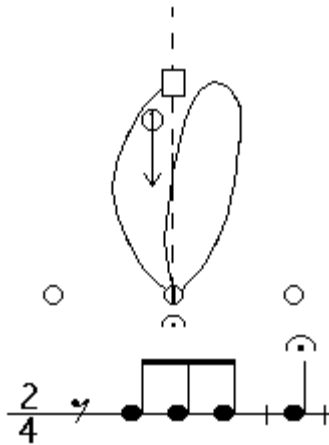


Fig. 10 The opening of "Fate motif"

How to begin this Beethoven Symphony No. 5 "Fate motif" needs some explanation.

As in the previous explanation, there is no first note on the beat, so the gesture is to hold the baton up and swing it down. However, the movement starts from <the point> of the 1st beat to put it at the peak. It is also because it begins with up beat (auftakt).

When beginning with up beat (up beat here means that there is no note on the beginning of the beat), we may wonder how to swing the baton. At a slow tempo, doubling or tripling the beat applies the above explanations.

Usually, we can ignore the up beat for conducting. Take a look at the score below. Figure 11



Figure 11

At the beginning of the score on the left, if we start with a shout, it would be "three, four," or "ready, set, ". Then it starts together properly.

In other words, it is the same as the score on the right, which is the normal beginning.

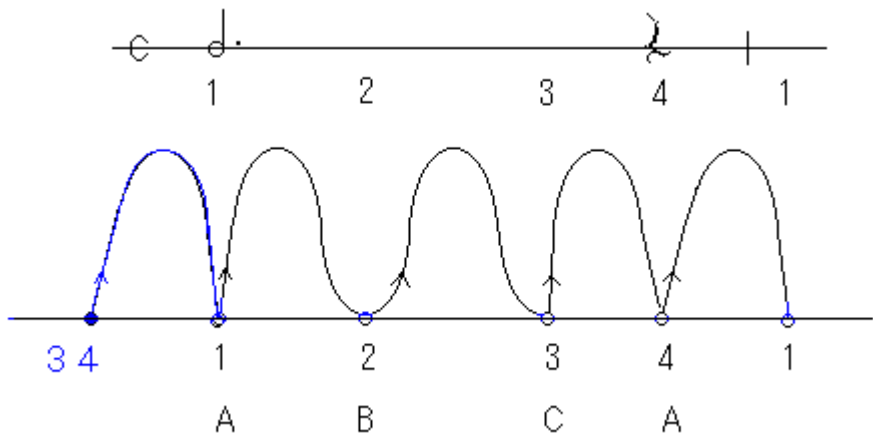
These ways of beginning a music can be applied when a new melody clearly begins even in the middle of the music, or when giving some instructions. If we really want to emphasize the up beat like this, we can also use the division conducting method described later. The baton jumps up from the high position and to show <the point> again.

However, if we use it too much, the players are confused.

It is said that Furtwängler was criticized for saying, "We get confused when he conducts," but it was a very advanced technique.

It is nothing but the ignorant about conducting method why the technique is not understood. His performance is really great in fact. If the players are confused, it never become a great performance.

5. Here are examples of application.



Types of <the point> in Figure 4.

Figure 12

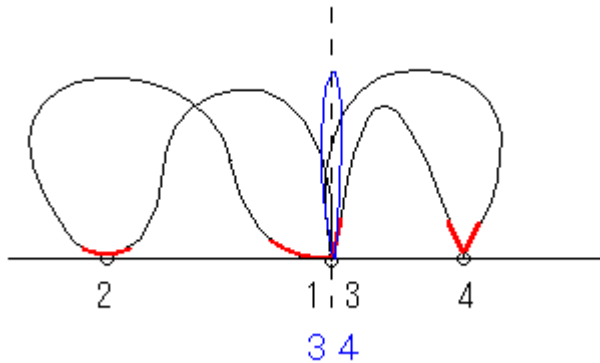


Figure 13

Figure 13 is the trajectory when actually conducting Figure 10. As I said before, when we first started playing an instrument, we probably practiced like this. Conducting should also start from this kind of practice.

The point to be paid attention is the 3rd beat. For <the point> of the 3rd beat, we use the technique of <the point> of C in Figure 4 explained above. The 4th beat is a rest, but rests are handled in the same way as notes in conducting.

6. The division conducting method

I am often asked, "How many beats should I swing for this work?" The answer is simple, all we have to do is swing to the beat as written. But in reality, it doesn't work that way.

We know, when it's very fast, 4 meter becomes double meter and triple meter becomes 1 meter. However, it's difficult when it's slow. Originally, we want to play the meter exactly as written, but it becomes very difficult to understand.

The technique used at that time is the division conducting method.

To explain it graphically, <after the point> usually moves toward the next <the point>, but the division conducting method returns to <the point> of that beat again. If we want to divide lightly, go shallow, and if we want to divide hard, go deeply back to the original <the point>.

Of course, we can conduct double meter as 4 meter, and 6/8 meter as 6 meter.

When playing *rit.*, it's better to use the division conducting method from the beginning of the bar so that the music doesn't get jerky when its tempo changes.



Figure 14 Division into two



Figure 15 Division into three

We may use this division not only when it is difficult to conduct the meter, but also when the movement changes even within the same meter according to the requirements of the music.

The division into three works very well if we always feel the left end of Figure 15 while conducting 1 meter for waltz, etc. However, just remember that it's an uneven skipping (swing) rhythm as I mentioned above.

7. Summary

We can generally perform with the techniques described above. And beyond that, it's all up to our ideas rather than technique.

Music is expressed by physical movement, so it's like pantomime or ballet.

There are many elements that must be expressed in music. There is nothing that can be expressed only with the baton tips. Always use your whole body to express the music.

Though it's very mysterious, just by changing the conductor in front, a different sound comes out. Every move we make affects everything. If we shrink, that's how it appears in the music, and if we become self-sufficient, that's how it appears in the music.

I would like you to do your best to make music in your own way. I hope you make good music.

Conclusion

A conductor is a silent musician.

The players in front of us are also musicians. And they are trying to play the music together. Even though we are different in age and have different experiences, we are trying to make music together now. We have to create sounds together and talk to the audience with music.

If we reprimand the players, it sounds like angry music.

If we just follow the score, it sounds like a series of meaningless sounds.

If we only think about technique, the audience feels like watching a tightrope walk.

Playing music is thinking with sound, expressing and talking with sound.

If we increase our musical sensibility and desire, we acquire techniques

automatically. Music is not based on the premise of technique.

Playing music richly is the best way to improve.

I would like to thank Ms. Hiromi Kitagawa for the English translation and proofreading.

Noriaki Kitamura

Appendix

Figure pattern

